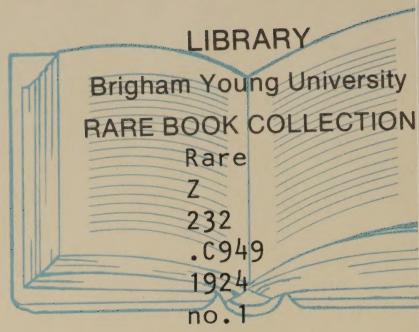






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CATALOGUE RAISONNÉ

CATALOGUE RAISONNÉ

OF BOOKS

PRINTED & SOLD BY

1810-1815

WITH AN INTRODUCTION

BY

WILLIAM JACKSON

1811

THE MEDICAL ARTS

OF THE MEDICAL ARTS



CATALOGUE RAISONNÉ  
OF BOOKS

PRINTED *at the* CURWEN PRESS

1920-1923

WITH AN INTRODUCTION

BY

HOLBROOK JACKSON

1924

THE MEDICI SOCIETY LIMITED  
7 GRAFTON STREET LONDON, W.

## PUBLISHERS' NOTE

*In the summer of 1923 The Medici Society held an Exhibition in its galleries of books printed since the beginning of the century. This Exhibition was the outcome of a desire to show that books well designed and well printed can be produced commercially at reasonable prices, and that following on the work of the private presses, publishers and printers are combining to raise the standard of craftsmanship in book manufacture. The issue of this bibliography, which may be compared with those issued by private presses in the past, is in a sense a continuation of the idea underlying the Exhibition.*

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## INTRODUCTION

By HOLBROOK JACKSON



ONE of the most puzzling characteristics of the average lover of literature is the complaisance with which he accepts inferior printing or, at best, inadequate printing. At one time, until, in fact, quite recent years, this indifference was explicable on the grounds of absence or paucity of printing which attempted to do more than satisfy the elementary needs of book production. Those who gave any thought to such matters had succeeded in convincing themselves that the fine printing of fine books was the affair of certain private presses whose products were the big game of the auction room and could only be hunted by collectors armed with long purses. Not so very long ago this attitude was not without reason. William Morris and his followers had created the impression that fine printing was that kind of sumptuous printing which could only be produced by rich amateurs on hand-presses. Thus the inimitable and magnificent Kelmscotts, Vales, Doves, and Ashendenes went their lordly and leisurely ways and, for a time, actually blocking the avenues of typographical progress. But the tyranny of the private presses is over. We have lost nothing of our admiration for the best of them and nothing of our gratitude to the great amateurs and craftsmen who reblazed the trail of typographical tradition; but we have realized that William Caxton used a hand-press and wooden types because he had no alternative.

Good printing is at length being carried out where it should be, and where, indeed, William Morris himself hoped ultimately it would be, namely, in the legitimate printing offices. Not as yet in all of them, but in an encouraging number, which must increase with the

demand for better printed and produced books. I link 'printed and produced' because a well-made book is the appropriate expression of a piece of writing in terms of type, ink, paper, printing, and binding. A defect in one endangers all. Among the pioneers of this new orientation of the printing arts, which proceeds from a keen sense of the book as a living and expressive organism, is the Curwen Press. It does not require more than a chance acquaintance with any of the books catalogued in the following pages to realize that something has happened in the making of books by the modern methods of mechanical composing and printing which is not only, at its best, beautiful as well as useful, but distinguished without being freakish, both in the modern sense as well as expressive in the sense of being appropriate in design, materials, and purpose, which conditions together are the whole art of adequate book production. A further acquaintance with these charming books convinces you that in Mr. Harold Curwen English printing has another defender of the true typographical faith, one also who is not afraid to adventure along new paths; and in his typographer, Mr. Oliver Simon, a printing artist of taste and originality.

The Curwen books are not as yet numerous, but there are enough of them to denote a development which is in the way of becoming an achievement. Novelty in itself is not among the higher virtues of craftsmanship, but it is inevitable when good craftsmanship is inspired by common-sense and disciplined imagination. The outstanding novelty of these books, the thing which first attracts the eye, is an unmistakable brightness of demeanour, a joyousness . . . as though the producers had enjoyed themselves in creating appropriate settings for good works. This joyousness is not due to the use of colour or even cheerful decorated covers, or yet again to the powdering of the pages with *fleurons*, or to pictures. Some of the books

wear sober Ruskin grey covers with 'natural' buckram and linen backs, and many of the pages are entirely free of 'flowers' or ornaments. It is the brightness of good composition, type-faces and materials expressing themselves modernly and honestly without subservience to the fusty past (where it is fusty) or to what is fantastic in the present. Plain printing can be dull printing; much of this printing is plain, sometimes austere, as in the admirable and satisfying *Poems of Emily Brontë*, but it is never dull.

No better example of this quality could be chosen than the *Bodley Head Quartos*, a new series of well-edited reprints of Elizabethan and Jacobean pieces, produced for Mr. John Lane. The works comprised in this series being venerable might have tempted an unwary printer to disport his knowledge of antique lay-outs. The result would have been archaic and unreadable. The Curwen Press was probably never in any such danger, and the result is altogether gratifying. The type used for the series, which by the way is a rather narrow small quarto, is Caslon monotype in roman and italics, verses and running headlines in the latter. Strips of 'flowers' are used throughout for head- and tail-pieces of chapters and half-titles and to enclose the box-ruled title-page. The effect is normal and modern with a reference to the period of authorship in a slight quaintness of title-page arrangement. Such restraint in the circumstances is commendable when we recall similar efforts of the past. No more pleasant or readable pamphlets have been produced in our time.

This happy simplicity of composition is seen to advantage in several volumes, notably in the *Bibliographical Catalogue* of the First Edition Club (which might be taken as a model for all book catalogues), Mr. Clifford Bax's translation of Goldoni's *Four Comedies*, both of which are set in Caslon monotype, and the *Emily Brontë Poems* referred to above, which happens to be my favourite volume in the list. It is a graceful

8vo of 93 pp., set in the beautiful Garamond type, on immaculate Haesbeek paper, and bound in boards covered with a pleasant Rizzi patterned paper, with pasted-on label in which a delicate new ornamental box-rule is used. The poems are set in generous but not extravagant margins in roman, and the introductory notes by Charlotte Brontë in *italics*, with a noble scroll headpiece. Even Emily Brontë's frail poems take on a new lustre in such a setting. Another charming poetry volume is the luxurious little quarto, *A Garland of Elizabethan Sonnets*, in which the same fount is used, the sonnets being placed in couples within flower borders—if this pleasant volume had been called *A Garden of Elizabethan Sonnets* the setting and composition would have been even more appropriate. Incidentally, the Curwen Press has realized the possibilities of the Garamond type-face for poetry. In my opinion no fount is more appropriate for verse. Garamond seems to bring out the essential quality of poetry.

Two artists, the late Claud Lovat Fraser and Mr. Albert Rutherston, are associated as illustrators with the Curwen books. Mr. Rutherston's work is seen in the delightful *Calendar* issued by the Press last year and in the recently issued book of poems, *A Box of Paints*, by Geoffrey Scott. It is not without significance that the first book in this catalogue is illustrated by Lovat Fraser, for Mr. Harold Curwen was not only the first printer to recognize Fraser's genius for blending his decorations with print, but he remains the most successful producer of Lovat Fraser books. *The Lute of Love* is an excellent example; and the spirit of the artist's quaint and vivid colour work has been reproduced most successfully in *The Luck of the Bean-Rows* and *The Woodcutter's Dog*. It is not surprising that the printing of the authorized life of *Claud Lovat Fraser*, by John Drinkwater and Albert Rutherston, was entrusted to a Press whose staff had entered so much into the spirit of the artist's work during his life. This magnificent folio,

with its rich array of collotype reproductions in full colour and monochrome, is one of the triumphs of the Curwen Press.

Printing and book production of this quality, where sound typography is added to the study of each volume with the object of bringing out its character in print, paper and binding, opens up new experiences for the reader and new adventures for the collector. A library of such books would have a character of its own. There is little doubt that as time goes on more attention will be paid by collectors as well as readers to the quality and character of the printing of their books. A great deal of sentimental nonsense can be talked about the charm of libraries. Libraries can be very gloomy and even forbidding places, and even small collections of books can differ one from another in every degree from gaudiness and shabbiness to comeliness and dignity. In the immediate past collections of standard works and reprints possessed a desolating sameness. This terror is negated by books of the Curwen class; and it is no idle prophecy to say that the day will come when books of this type will be collected for the beauty of their typography, and as they are generally issued in limited editions the competition for them will be keen.



## PRINTERS' NOTE

*The items in the following list are not to be understood as a complete record of the Press's work in the field of book production, but as a catalogue of Books where the design and choice of materials has been freely committed to the printer.*

*The descriptions, Caslon, Imprint, Garamond, etc., apply to the type face in which the respective book is composed. If the work is set on the Monotype composing machine the entry reads 'Caslon Monotype,' etc.*



CATALOGUE RAISONNÉ  
OF BOOKS

PRINTED at the CURWEN PRESS

1920 - 1923



PRINTED IN 1920

*The Lute of Love, An Anthology.* See s.v. 'Books decorated by C. LOVAT FRASER,' p. 24.

1921

*The Luck of the Bean-Rows* by CH. NODIER. See s.v. 'Books decorated by C. LOVAT FRASER,' p. 24.

*Autumn* by JOHN CLARE. London, Privately printed for Oliver and Herbert Simon, Esqq. (demy 8vo, 7 pp., edition limited to 80 copies on Haesbeek paper. Caslon, bound in all-decorative paper boards.)

1922

*Shah Abdul Latif* by M. M. GIDVANI. London, The India Society. (7s. 6d. net, demy 8vo, 48 pp., edition limited to 500 copies, Caslon monotype, bound in cloth boards, lettering by PERCY J. SMITH.)

*Four Comedies* by CARLO GOLDONI. Translated by MARGUERITE TRACY, HERBERT & ELEANOR FARJEON and by the editor, CLIFFORD BAX. London, CECIL PALMER. (25s. net, demy 8vo, 320 + xiv pp., photogravure frontispiece, edition limited to 500 copies on Abbey Mills Antique Laid. Caslon monotype, bound in linen back, Michalet boards.)

'The edition is beautifully printed.' W. J. Turner, in LONDON MERCURY.

*A Long Spoon and the Devil* by HENRY SAVAGE. London, CECIL PALMER. (6s. net, crown 8vo, 56 pp., Imprint, bound in cloth back, decorated paper boards.)

*The Woodcutter's Dog* by CH. NODIER. See s.v. 'Books decorated by C. LOVAT FRASER,' p. 24.

*Letters and Journals of Anne Chalmers* edited by HER DAUGHTER. London, The Chelsea Publishing Company. (Privately printed, demy 8vo, 201 pp., edition limited to 200 copies on Haesbeek paper, Caslon monotype, bound in linen back, Michalet paper boards.)

... The printers' flowers used throughout were designed by Claud Lovat Fraser.

*Poems from the Works of Charles Cotton*. See s.v. 'Books decorated by C. LOVAT FRASER,' p. 24.

*Catalogue of the First Exhibition of Books and Manuscripts held by the First Edition Club*. London, The First Edition Club. (£2 2s. net, demy 8vo, 178 pp., edition limited to 500 copies on Haesbeek paper, Caslon monotype, bound in buckram back, paper boards.)

'The catalogue of the collection is in itself a remarkable work, finely printed on perfect paper, so as to be truly the first and enduring imprint of the club, and to be coveted as such by collectors in the future.' DAILY TELEGRAPH, December 6th, 1922.

'The bibliographical catalogue deserves a word in passing to itself. This is work which only patience and love of books could have produced. It is admirably done, and was printed privately. The edition is limited to five hundred copies. It should become a useful book of reference.' THE TIMES, December 8th, 1922.

'... It was printed privately, and the edition is limited to five hundred copies. As a book it is a good specimen of fine binding and printing, and as a catalogue it has qualities that should make it of permanent value.' THE TIMES LITERARY SUPPLEMENT, December 14th, 1922.

*A Collection of Nursery Rhymes.* See *s.v.* 'Books decorated by C. LOVAT FRASER,' p. 24.

*The Best Poems of 1922.* Selected by THOMAS MOULT, decorated by PHILIP HAGREEN. London, Jonathan Cape. (6s. net, crown 8vo, 145 + xiii pp., Garamond monotype, bound in Batik paper boards.)

*The Four Seasons.* See *s.v.* 'Books decorated by ALBERT RUTHERSTON,' p. 25.

*Vincent Van Gogh, A Biographical Study* by JULIUS MEIER-GRAEFE. Translated by JOHN HOLROYD REECE. London, The Medici Society Ltd. (£3 3s. net, demy 4to, 2 vols., Imprint monotype, bound cloth back, paper boards. There is also an édition de luxe limited to 100 copies on hand-made paper, bound in vellum, £10 10s. net.)

∴ The book contains 102 full-page collotypes.

'The type and aspect of the book are of the finest.' MANCHESTER GUARDIAN.

ad 1923 *ks*

*The Bodley Head Quartos.* Edited by G. B. HARRISON. A series of reprints of Elizabethan and Jacobean Pamphlets, Plays, etc. London, John Lane, The Bodley Head Ltd. (2s. 6d. net,  $7 \times 4\frac{3}{4}$ , Caslon monotype. Each volume bound in a different coloured paper wrapper, hand dyed at the Curwen Press.)

*Robert Greene:*

- |     |   |                                           |        |
|-----|---|-------------------------------------------|--------|
| I   | { | A NOTABLE DISCOVERY OF COOSNAGE           | (1591) |
|     |   | CONNY CATCHING. Part II                   | (1592) |
| III | { | CONNY CATCHING. Part III                  | (1592) |
|     |   | A DISPUTATION BETWEEN A HEE CONNY CATCHER |        |
|     |   | AND A SHEE CONNY CATCHER                  | (1592) |

- VI { THE GROATSWORTH OF WITTE BOUGHT WITH A  
MILLION OF REPENTANCE (1592)  
THE REPENTANCE OF ROBERT GREENE MAISTER OF  
ARTES (1592)

*Gabriel Harvey:*

- II FOURE LETTERS . . . ESPECIALLY TOUCHING ROBERT  
GREENE (1592)

*Ben Jonson:*

- V { DISCOVERIES (first printed 1640)  
NOTES OF CONVERSATIONS WITH DRUMMOND OF  
HAWTHORNDEN (1619)

*Thomas Nashe:*

- PIERCE PENILESSE HIS SUPPLICATION TO THE  
DIVELL (1592)

*William Shakespeare:*

- THE TRAGICALL HISTORIE OF HAMLET PRINCE OF  
DENMARKE (1603)

' . . . . clearly printed and easy to hold.' TIMES LITERARY SUPPLEMENT.

'These neat and scholarly reprints. . . .' MANCHESTER GUARDIAN.

'No better series of reprints has appeared in our time.' TO-DAY.

' . . . . Mr. Harrison's work comes out of this test, for the most part, with flying colours, and he would no doubt attribute part of the credit to the Curwen Press, his printers, who have turned out delightful little books.' SATURDAY WESTMINSTER.

'It is extraordinary that wealthy publishers like Messrs. Hutchinson should not take more pride in their books. We advise whoever is responsible for their "Library of Standard Lives" to have a look at Mr. John Lane's Bodley Head Quartos, printed by the Curwen Press. No man or woman could take up one of those books without wanting to buy it. Beside them any one of the "Library of Standard Lives" looks, and is, an abominable eyesore. But the bad print, bad paper, and tasteless format are not due to low price. They are due to ignorance and lack of taste on the part of those responsible for the production and publication of the books, and these defects will seriously affect their sale.'

*'The idea that the paper, printing, and "make-up" of a book is unimportant is as absurd as the idea that it does not matter how slovenly and insanitary a house is if the tenant is honest. It would have been far better to charge sixpence or even a shilling more and have produced decent books than to have allowed this series of cheap horrors to invade an overcrowded world.'* DAILY HERALD.

*Poems of Emily Brontë.* With an Introduction by CHARLOTTE BRONTË and decorated with arabesques by PERCY SMITH. London: Selwyn & Blount. (12s. 6d. net, demy 8vo, 93 pp., collotype frontispiece, edition limited to 500 copies on Haesbeek paper, Garamond monotype, bound in cloth back, Rizzi decorated paper boards.)

*'This new edition of Emily Brontë's poems is a delightful book to look upon, both outside and in. It is bound in boards covered with a charming Italian paper and backed with buckram, and the type used is agreeable and easy to read.'* THE OBSERVER.

*'There must be a sufficient number of "collectors" of Emily Brontë's books to secure the speedy exhaustion of this "limited edition," which will add a very beautiful book to any library.'* Mr. Clement Shorter in the SPHERE, 1st September, 1923.

*The Fleuron, A Journal of Typography.* No. 1. Edited by OLIVER SIMON. London, At the Office of the Fleuron. (21s. net, demy 4to, 127+vii pp. and numerous insets, edition limited to 1,000 copies on Abbey Mills Antique, Garamond monotype, bound cloth back and Michalet paper boards. There is also an édition de luxe of 110 copies on Kelmscott hand-made paper, bound in whole buckram, gilt top, and containing additional plates, £3 3s. net.)

*'The first number of the "Fleuron" is a brilliant piece of book-production.'* B. H. Newdigate in the LONDON MERCURY.

*'Irreproachable in manner and execution, this first volume contains articles by some of the best-known authorities on printers' flowers, title-pages, initial letters, and similar matters, richly illustrated with rare examples. The book is indeed a torch to light the way for the seeker after better printing, being, unlike some books on the subject, a noble example of the art it treats of.'* MANCHESTER GUARDIAN.

*Claud Lovat Fraser* by JOHN DRINKWATER and ALBERT RUTHERSTON. London, William Heinemann. (£6 6s. net, royal 4to, 39 pp. + 8 pp. colour collotypes, 18 pp. monochrome collotypes, and 13 pp. line drawings. The edition is limited to 430 copies on hand-made paper, Imprint monotype, bound in whole black buckram, gilt top.)

*AGarland of Elizabethan Sonnets*. London, Leonard Parsons. (7s. 6d. net,  $7\frac{1}{2} \times 5\frac{5}{8}$ , 34 pp., edition limited to 500 copies on Zanders hand-made paper, Garamond monotype, bound in cloth back, Rizzi decorated paper boards.)

*'Let it be said that the format in which they are presented is correspondingly adequate in taste and workmanship. The book is a thing of beauty, the sonnets—a joy for ever.'* BOOKMAN'S JOURNAL.

*'The book is published in a limited edition of 500 copies, and is irreproachable in format. The exquisite rightness of the printing of the Curwen Press, Plaistow, merits a word of praise for itself.'* EDINBURGH EVENING NEWS.

*Odes* by JOHN KEATS. Decorated by VIVIEN GRIBBLE. London, Duckworth & Co. (10s. 6d. net, 10×6, 20 pp., edition limited to 170 copies on hand-made unbleached Arnold paper, Caslon, bound in linen back, brown Japanese paper boards. There is also a popular edition, demy 8vo, bound all paper boards, 2s. 6d. net.)

*'I have never seen a more charming piece of cheap, good printing than Messrs. Duckworth's edition of Keats' Odes. The Curwen Press are the printers of the delightful decorations by Miss Vivien Gribble. The more expensive edition has hand-made paper, a better binding and larger margins; it would please anybody to whom it was given.'* J. C. Squire, the LONDON MERCURY.

*ABox of Paints* by GEOFFREY SCOTT. See s.v. 'Books decorated by ALBERT RUTHERSTON,' p. 25.

*The Berkshire Kennet*, by RICHARD ALDINGTON. London, privately printed for Holbrook Jackson ( $6 \times 4\frac{1}{4}$ , 6 pp., Garamond, edition limited to fifty copies on Van Gelder hand-made paper, bound in Batik paper wrappers).

*A Reply to Z* by WILLIAM HAZLITT, with an introduction by CHARLES WHIBLEY. London, The First Edition Club. (£1 1s. net,  $10 \times 6\frac{1}{8}$ , 40 pp., edition limited to 300 copies on Zanders' hand-made paper, Baskerville monotype, bound cloth boards, gilt top.)

*Meditative Ode on Vision*, by RICHARD HUGHES. London, privately printed at the Curwen Press. (6 pp., edition limited to 75 copies of which 25 are for sale. Zanders' hand-made paper, Caslon monotype, bound in dyed Japanese paper wrappers.)

## BOOKS DECORATED BY C. LOVAT FRASER

1920

*The Lute of Love. An Anthology.* London, Selwyn & Blount. (3s. 6d. net, foolscap 8vo, 66 pp., Imprint, bound in decorated paper boards designed by C. LOVAT FRASER.)

'Bound in a quaint cover of red and yellow, the little anthology of old verse called "*The Lute of Love*," decorated by C. Lovat Fraser, is just the thing for lovers of all ages.' PALL MALL GAZETTE.

1921

*The Luck of the Bean-Rows* by CH. NODIER. London, Daniel O'Connor. (6s. net, royal 8vo, 60 pp., Imprint, bound in cloth back and paper boards.)

"*The Luck of the Bean-Rows*" (Daniel O'Connor) is a fairy tale for lucky children, translated from the French of Charles Nodier; and the sixty large octavo pages of text are illustrated with about half as many little drawings by Claud Lovat Fraser. These have been printed in colour by Mr. Harold Curwen, who has tried to put Fraser's own feeling into the work and has once more proved himself able to do so. The illustrations are printed in the text, the key outlines being printed from zinc blocks with the letterpress, those gay flat colours in which Lovat Fraser revelled being added.' Bernard Newdigate, in the LONDON MERCURY.

1922

*The Woodcutter's Dog* by CH. NODIER. London, Daniel O'Connor. (3s. 6d. net, royal 8vo, 20 pp., Caslon, bound in decorated paper boards designed by C. LOVAT FRASER.)

*Poems from the Works of Charles Cotton.* London, The Poetry Bookshop. (5s. net, demy 8vo, 49 pp., Caslon monotype, bound in cloth back and paper boards. Also an édition de luxe of 300 copies on Batchelor's hand-made paper, bound in cream buckram, with gold titling on back and side, 15s. net.)

*A Collection of Nursery Rhymes.* London, The Poetry Bookshop. (2s. 6d. net, crown 8vo, 60 pp., Imprint, bound cloth back, paper boards.)

BOOKS ILLUSTRATED BY  
ALBERT RUTHERSTON

1922

*The Four Seasons. A Calendar.* London, The Curwen Press. (For private circulation,  $5 \times 3\frac{1}{4}$ , Caslon, bound full linen with label in colours designed by ALBERT RUTHERSTON.)

*'We must congratulate the Curwen Press, Plaistow, on an example of its craft, which we have received in the form of a diary, "The Four Seasons," for 1923.'*—THE NATION AND ATHENÆUM.

1923

*A Box of Paints* by GEOFFREY SCOTT. London, The Bookman's Journal. (8s. 6d. net,  $9\frac{1}{2} \times 6\frac{3}{4}$ , 36 pp., Garamond monotype, bound in cloth back and Roma paper boards. There is also an édition de luxe limited to 150 copies, on Kelmescott hand-made paper, bound in white cloth with gold titling, 30s. net.)

*'Mr. Scott's poems are light and fresh, and the illustrations of Mr. Albert Rutherford are as delicate as the poems. The colour-printing is the best we have seen; it is difficult to believe that the tinting is not done by hand.'*  
THE SPECTATOR.



## ORDER OF ILLUSTRATIONS

1. A page from the POEMS OF EMILY BRONTË.
2. Opening page of GABRIEL HARVEY.  
*Bodley Head Quarto*, No. II.
3. Title-page of A REPLY TO Z.
4. Title-page of A BIBLIOGRAPHICAL CATALOGUE OF THE FIRST LOAN EXHIBITION OF BOOKS AND MANUSCRIPTS HELD BY THE FIRST EDITION CLUB, 1922.
5. An illustration from A BOX OF PAINTS.
6. Frontispiece to THE WOODCUTTER'S DOG.
7. A page from the POEMS OF CHARLES COTTON.
8. Title-page of HENRIE CHETTLÉ.  
*Bodley Head Quarto*, No. IV.
9. Dedication page from THE LONG SPOON AND THE DEVIL.





## CHARLOTTE BRONTË'S NOTES ON EMILY BRONTË

*ABOUT five years ago\* my two sisters and myself, after a somewhat prolonged period of separation, found ourselves reunited, and at home. Resident in a remote district where education had made little progress, and where consequently there was no inducement to seek social intercourse beyond our own domestic circle, we were wholly dependent on ourselves and each other, on books and study, for the enjoyment and occupations of life. The highest stimulus, as well as the liveliest pleasure we had known from childhood upwards, lay in attempts at literary composition; formerly we used to show each other what we wrote, but of late years this habit of communication and consultation had been discontinued; hence it ensued that we were mutually ignorant of the progress we might respectively have made.*

*One day, in the Autumn of 1845, I accidentally lighted on a MS. volume of verse in my sister Emily's handwriting. Of course I was not surprised, knowing that she could and did write verse. I looked it over, and something more than surprise seized me—a deep conviction that these were not common effusions, nor at all like the poetry women generally write. I thought them condensed and terse, vigorous and genuine. To my ear, they had also a peculiar music—wild, melancholy, and elevating.*

*\* This Notice is dated September 19, 1850.*





## To all Courteous Mindes

that will vouchsafe the readinge



*MAY* I craue pardon at this instant, aswell for enditinge, that is vnwoorthy to be published, as for publishing, that was vnworthy to be endited: I wil hereafter take precise order, either neuer to importune you more, or to sollicite you for more especiall cause. I was first exceeding loath to penne, that is written: albeit in mine owne enforced defence, (for I make no difference betwene my deerest frendes, and my selfe): and am now much loather to diuulge, that is imprinted: albeit against those, whose owne Pamflets are readier to condemne them, then my Letters forwarde to accuse them. Vile actes would in some respectes, rather be concealed, then recorded: as the darknesse of the Night better fitteth the nature of some unlucky birdes, then the brightnesse of the day: and Herostratus, in a villanous brauery, affectinge a most-notorious, & monstrous Fame, was in the censure of the wisest Iudgmentes, rather to be ouerwhelmed in the deepest pitt of Obliuion, then to enioy any relique, or shadow of his owne desperate glory. But Greene (although pitifully blasted, & how woefully faded?)



A R E P L Y T O Z

BY

WILLIAM HAZLITT



WITH AN

INTRODUCTION

BY

CHARLES WHIBLEY



PRINTED FOR

THE

FIRST EDITION CLUB

LONDON

1923





A BIBLIOGRAPHICAL  
**CATALOGUE**  
OF THE FIRST LOAN  
EXHIBITION OF BOOKS  
AND MANUSCRIPTS  
HELD BY THE FIRST  
EDITION CLUB

1922

PRIVATELY PRINTED FOR  
THE FIRST EDITION CLUB  
17 PALL MALL EAST  
LONDON, S.W.1











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THE STATE OF NEW YORK

THE BODLEY HEAD QUARTOS

EDITED BY G. B. HARRISON

S

HENRIE CHETTL

KIND-HARTES DREAME

1592

WILLIAM KEMP

NINE DAIES WONDER

1600



Published by John Lane The Bodley Head Ltd  
Vigo Street, London, W.1, and by  
E. P. Dutton & Company, New York



TO  
EDGAR LEE MASTERS  
THE EDITORS OF ALL PERIODICALS  
FROM CHINA  
TO PERU  
AND  
THE GHOULS OF A NIGHT OF OCTOBER  
OF A MOST IMMEMORIAL YEAR  
1921  
WHEN  
THE DOOR BEING OPENED  
DARKNESS WAS THERE  
AND  
SOMETHING MORE  
'RETURNED WITH THANKS'







*Printed at*  
THE CURWEN PRESS  
PLAISTOW  
E.13









